

## Philadelphia Youngsters at College Learn Reading, Self-Reliance

Twenty-eight boys and girls between the ages of eight and 10 arrived in front of the Classroom Building in a School District of Philadelphia bus on February 28. They had come to college. They had not come to visit an older sister but to learn to read, and equally important, to learn to trust themselves.

Each child shared some common characteristics: each came from the same elementary school; each had the written consent of either a parent or guardian; each experienced at least a full year of reading failure; and each child, because of the location of the particular school, was Negro. Here the similarity ended. For every child admitted to classroom 217 had some unique

reason for not being able to read.

A few had been absent too frequently during the period in which the beginnings of reading had been taught; some had been too frightened to learn; some did not understand at the time how important the subject was; some needed more careful and repetitive teaching; and some were the products of non-questioning homes and poor teaching.

Each child had been tested and classified capable of learning. Each child was unable to read beyond the very basic reader.

For 10 weeks, every Wednesday morning, 28 juniors in the elementary education department will be working with these children in the reading clinic.

## GRADUATE DEFERMENTS ABOLISHED: BEAVER STUDENTS' OPINIONS

The U. S. Defense department, as of February 16, has abolished most graduate deferments.

The deferments still in effect are those which have been granted to medical and dental students, students in allied fields, and students who will have completed two or more years of study by June.

Suspended indefinitely is the list of critical occupational and essential activities deferments that has been the basis for about half of the 339,474 occupational deferments now held by draft registrants.

It is estimated that 150,000 men will be drafted during the fiscal year beginning July 1 and that 75,000 will voluntarily enlist.

Those men who will be eligible for the draft will be 1968 graduates of four-year colleges, those who will have completed their first year of graduate school by June, or those receiving their master's degree in June.

The following Beaver students were asked their opinions of the new draft rulings.

Margo Schaub, freshman biology major: "It is ridiculous for the U. S. to draft the brain power that they will need for the future. If these men are drafted, we will have a shortage of educated people to carry on in all fields, especially the scientific and technological fields which are mandatory in the society we are supposedly trying to preserve."

Glenn Gordon, sophomore English major: "Simply, I don't believe in the draft system. However, if it is a system we can not abolish, I do not feel that drafting graduating students is the best plan. Two or

three years of army service for a young man of 22 or 23 means cutting out much valuable time needed for a beginning career. True, it is no less of a struggle for a 19-year-old, but "getting it over with" at a young age seems less drastic in view of a man's life as a whole."

Susan Boyer, junior French major: "It seems to me the recent decision to abolish grad student deferments will have an adverse affect on the caliber of our country's future 'professionals.' Students who conscientiously aspired to the medical profession, although perhaps not having superior undergraduate records will be rejected by medical schools who subordinate these applicants to the almost whimsical liberal arts applicant with perhaps a better record who merely is applying to med school as a means of avoiding the draft. It is not unlikely that years from now a class of apathetic MDs will be graduated to treat our population!"

Donna Fields, senior government and history major: "I think the new draft ruling is very much in keeping with the present trend of the Administration. It's a drastic move, but then the situation is drastic. Many people feel that student and occupational deferments were inequitable. However, all the new rulings succeed in doing is making more and more young men susceptible to draft for a war that is losing more and more people's support each day. Our entire perspective seems shot and our priorities, rather than improving, become more distorted with each new decision made by the present Administration."

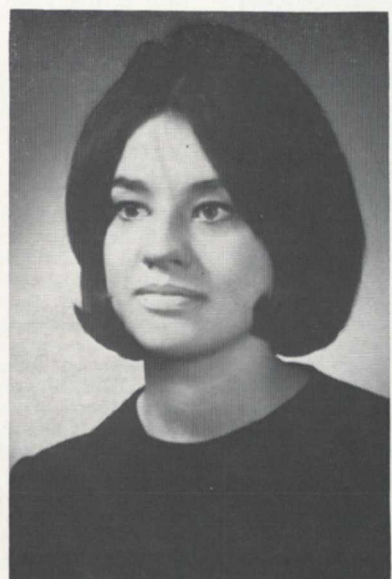
## 'PORTALS TO FREEDOM' IS THEME OF PAM YOUNG'S RECITAL APRIL 5

Pamela Young will present her senior recital, "Portals to Freedom" on Friday, April 5, at 8 p.m. in the Little Theatre. This program will serve as her 'senior project' which is a requirement of all speech-theatre majors.

Pamela is currently chairman of Forum and a former president of Theatre Playshop. She was the 1967 recipient of the Vera I. Heinz Summer Study Scholarship, which gave her the opportunity to take a course in literature, history, and art of England at Oxford University, to work on the technical staff of the Oxford Repertory Theatre, and to act with the British Drama Society of Great Britain.

The future holds still more theatre work for Pam. This summer she will play Saint Joan in Anouilh's *The Lark* at the Ghost Ranch Repertory Theatre in New Mexico. In the fall, she will begin a graduate program in religious drama under the combined auspices of Columbia University and Union Theological Seminary.

At Beaver, Pam has played numerous roles, both comic and serious. She has been seen in *Waltz of the Toreadors*, *No Exit*, *The Bald Soprano*, *Dr. Faustus Lights the Lights*, *Lysistrata*, and *The Children's Hour*. In addition, she directed Beckett's *Act Without Words* for Play Festival last year.



Pamela Young

In her senior recital, "Portals to Freedom," Pam will begin with modern selections by Williams, Shaw, Kahlil Gibran, Goodwin, and one from Martin Dubermann's *In White America*. Then she will move on to period pieces — Shakespeare, Congreve, Sheridan. She will be joined by sophomore Elizabeth Jones in a scene from Maxwell Anderson's *Mary of Scotland*.

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Wednesday, March 13, 1968

## The Birth of Existentialism: Dr. Hall in Convo April-2

Dr. Charles A. M. Hall's convocation on April 2 holds much in store for Beaver students. His topic is an age which he calls a wildly creative period in which all the old rules were broken, and new rules were still in the process of being made. The period is the years 1922 to 1928 in Germany.

It is a time analogous to the days of the Roman Empire, and to the late 15th century. It was, as were the latter two, a time when society had had a great honorable structure which had cracked and crumbled. The vitality which had been harnessed in the old structure oozed out the cracks in search of somewhere to go.

Dr. Hall will speak of how this energy found its place in the new creative options of the day. For the Roman Empire, the new option had been the rise of Christianity. For the late 15th century, it had been the Reformation. The time between 1922 and 1928 was perhaps the most flamboyant, as creative options were established in all directions, going even to demoniac extremes with the Nazi movement.

### Many Media

In speaking of the new vehicle of expression of the day, Dr. Hall will include the theatre into which



Dr. Charles A. M. Hall

Brecht brought radical changes, the literary world, which was being influenced by Thomas Mann, the world of art, whose prominent figures were Kandinski and Paul Klee, two of the new German expressionist painters, and most importantly the music of the day which Schonberg, Antonberg, and Anton Weber decided did not have to be written in keys. "Atonal" music

developed a new tonal scale having 12 tones.

Thus having set the scene, Dr. Hall will speak on the development of Existentialism, which was not deliberately planned, but which grew out of these chaotic years.

Dr. Hall plans to illustrate his talk with examples of the art and "philosophy" he will talk about Existentialism in connection with four men and the small sleepy old Reformation town of Marburg, where, through the interaction of these men, Existentialism was born.

### Four Thinkers

The four men are: Martin Heidegger, Karl Barth, Rudolf Bultmann, and Paul Tillich.

Martin Heidegger was a philosopher who was trying to develop further a new approach to reality, phenomenology. He became professor of philosophy at Marburg. Karl Barth, an alumnus of Marburg, gave the first eruption of Existentialism in theology in 1919. Rudolf Bultmann was a classmate of Barth's who came back to Marburg as professor of New Testament. Paul Tillich, a cosmopolitan, religious socialist from Berlin, was stuck in Marburg as professor of theology at the moment Existentialism was born.

## Bonnie and Clyde Featured Guests At Junior Prom

"Ragtime Rhythm 'n' Rhapsody" is the theme of this year's junior prom, to be held the weekend of March 29 and 30.

Ragtime influence will be emphasized Friday night when the Combinations will play. They are winners of a "battle of the bands" contest in New Hope. Girls are invited to "dress like Bonnie and bring your Clyde — if you've got the whim." The dance will be held from 9 to midnight in Murphy Gym.

Rhythm denotes the "soul" part of the weekend. The Magnificent Men will be featured in concert Saturday from 2 to 4 in Murphy.

Rhapsody denotes the sophistication and elegance of the prom itself, held Saturday night in Towers from 9 to 1. The Meyer Davis orchestra will play.

Prom bids are \$13 per couple, and there are favors which can be purchased separately from the bids. Those wishing to attend only the Saturday afternoon concert may pay at the door.

## 'Self-Love' Topic Of Dr. Dunham To Phi Sigma Tau

Dr. Barrows Dunham, professor of philosophy, will speak on "Self-Love" at the March 26 meeting of Phi Sigma Tau, the philosophy honorary.

His speech concerns two basic needs: the need to be loved and the need to love someone else. Dr. Dunham feels that everyone is aware of the need to be loved, but not of the need to love. When a person discovers the need to love, self-love changes to love of others.

Dr. Dunham's talk comes from a book he is writing entitled *Love and Ethics*, which he hopes to complete this summer.

Seven new members were initiated into Phi Sigma Tau at its meeting Feb. 20.

New members are Adele Weisman, Ronnie Weinberg, Karen Larson, Valerie Hance, Dorothy Graham, Ann Hessler, and Christine Hatch.

Dr. Helen Khoobyar spoke to the group on mysticism in Islam.

## Faculty Triangle To Discuss Novel, Crime and Punishment



Hours with Ours, sponsored by the English Club under the direction of the English department, will meet again on Monday, March 25. The discussion will feature Dr. Samuel Cameron, Mr. Richard Juliani, and Mr. David Luke, who will present a triangular interpretation of the novel *Crime and Punishment* by the Russian author Fedor Dostoevski.

Dr. Cameron will look at Dostoevski's novel from a psychological angle, Mr. Juliani will view it from the sociological angle, and Mr. Luke will encompass the remaining areas, economical, political, and aesthetic.

The purpose of this discussion is to see how a novel (particularly one of such great distinction and longevity) can be viewed as the raw material for many different disciplines.

*Crime and Punishment* is a masterpiece of exploration of individual response, or lack of response to society. It is partly a 19th-century equivalent of Russian "joy killing" of a "loan shark," and partly a view of the economical struggle of the "haves" and "have nots" of Russian society.

Anyone from any and every field will be welcomed to participate and to explore the novel in all fields.

## Nicholas Goncharoff To Speak On 19th-Century Russian Literature

Nicholas Goncharoff, the director of international study programs for the national YMCA, is returning to Beaver to speak at the March 26th convocation. His lecture topic will be "19th Century Russian Literature."

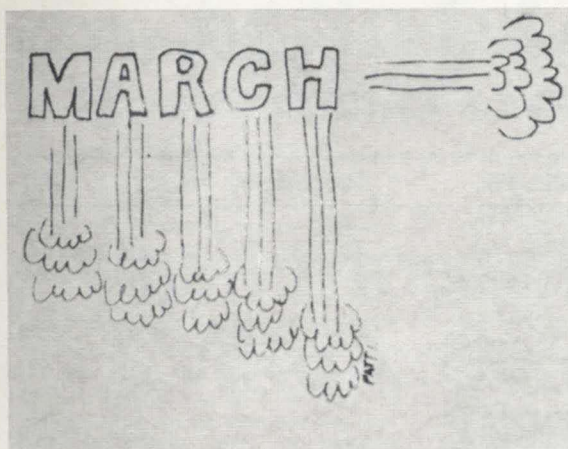
Mr. Goncharoff spoke in convocation last year and, because of the widespread student enthusiasm generated by that appearance, he has been asked back by the English department to speak on Russian literature in conjunction with the junior English course, Literature East and West.

Mr. Goncharoff is a former Soviet citizen and is the son of an Or-

thodox priest. He attended the University of Odessa and, in 1952, received his Ph. D. in philosophy and history in Munich. In that year, too, Mr. Goncharoff came to the United States, and he was naturalized in 1957.

While in Russia, Mr. Goncharoff headed Russian YMCA groups and directed YMCA leadership training in American and French zones of West Germany. He has paid frequent visits to various universities throughout South America, Asia and Europe. In 1965 he made a world tour meeting with statesmen and conducting a first-hand study of the attitudes of youth in several nations.





## COMING OF AGE

Every institution has its traditions, its long-established practices, its familiar activities and ways of doing them. There is nothing wrong with a tradition: is this not what gives an institution its particular flavor, its special character? Would it be Penn without Skimmer, the Republican Party without Harold Stassen, Thanksgiving Day without turkey?

And yet no one can deny that some traditions do outlive their usefulness, do become impractical, do turn into cumbersome albatrosses around the neck of an institution — and must be discarded. Look at the burning of the Yule log — difficult in suburbia with its all-electric heating; look at the changes in music, art, drama over the past 60 years. Traditions are valid only if they reflect the true spirit of those who keep them.

The dangerous thing about traditions, though, is that they're very comfortable. Media man Marshall McLuhan says that we live in a world of rear-view mirrors, that we're constantly looking over our shoulders at what used to be because it's much more pleasant than the terrifying unknown of the future. But even as children have to give up their youthful fun and take on adult responsibilities, so every institution — if it would remain alive, thinking, responding to what is happening now and to what is about to happen — is committed, too, to a coming of age.

Have we taken a good hard look at some of Beaver's traditions and tried to see whether they are truly valuable and important — or have we simply let them accumulate like piles of dust in the corners? It is very easy to say, "We have always had this activity," or "We have always done it this way." But what about Song Contest, Honors Night, Junior Prom, May Day? Have we outgrown them? Are students' interests, concerns, and activities now in other areas? Can we modify these activities so they will be more meaningful, or can we find new activities which will be of greater significance to us? The time, effort, and money expended by both students and faculty are far too valuable to be wasted on activities that exist simply because, like Mount Everest, they have always been there.

The mass media, the sociologists — and we as students most of all — have affirmed overwhelmingly that the American college student today is far different from her counterpart of 30 years ago. What was good enough for our mothers is not good enough for us. Without iconoclasm, we can change the world, or at least the part of it occupied by Beaver College. Beaver can grow up — if her students are willing to help her do so.

## Beaver News

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ASSOCIATED COLLEGIATE PRESS MEMBER



## "The Price," New Arthur Miller Play: A Re-Evaluation of Things Past

BY SUSAN SCHWARTZ

Victor and Walter Franz, two brothers, confront each other after a 16-year separation. Victor is a policeman. Walter is a surgeon. What is responsible for this wide gap between two men who were brought up side by side? The reason-finding takes place in an old attic, cluttered with furniture and personal effects.

Victor and Walter have arranged to meet in this room. They have inherited the contents from their father. Their task lies in getting the best price they can for these old objects. Thus, a conducive setting for re-evaluation of things past.

In an interview before the opening, Miller said, "In writing, just anger isn't enough! I don't let anger dominate; I am writing with deep affection for the people I'm writing about." The themes which he eloquently develops are obvious, simple, and human yet nonetheless engagingly significant.

Victor and his wife review their lives before they are joined by the

wise old dealer who has been called in to assess the value of the contents of the attic. As they express their regrets in a Chekovian fashion, Walter, the supposedly successful surgeon, arrives. The conflict between self-realization and one's obligations and love for other people is one matter with which each brother has dealt differently. Any resolution between them is obstructed by poor effort at communication. They forfeit the chance to make a profit on their inheritance. Solomon, the experienced dealer, has great knowledge of human conduct and profits.

Miller allows the audience to fix their own value judgments. Every line of the play is significant and worth listening to. No solution is offered yet the end of the play is satisfying. The final touch bears a contemporarily absurd flavor as one might be reminded of a similar ending in a song by the Beatles called "Within You and Without You."

## Three Functions of Theatre Fulfilled By Play Festival

BY JUDY QUIGG

To teach — to enlighten — to entertain: these, I think, are the functions of theatre. It is most rewarding when the three are synthesized into what the aestheticians refer to as an organic whole, a singleness in which one trait, of necessity, takes the lead without leaving the others far behind. But a particular playwright, a given set of actors and their director, a certain audience may give greater emphasis to one of these functions than to another, and for this they may have their reasons.

Theatre fulfills its teaching function anew each time an actor steps before an audience, though it be an audience of one. The actor, the crew, the director never know which prop is going to be misplaced tonight, which light is going to malfunction, which costume is going to rip; and it is a test of their skill every moment till the curtain is down. Further, when a new production is coming to life, the playwrights are faced with the task of creating a living being out of nothing but words. One cannot accomplish this in any degree and remain ignorant.

For the audience, too, theatre is a learning experience, for here one can analyze not just the *what* but the *how* of the play, can see how the "total environment" of speech, gesture, light, setting, costume, and sound combine for effect. It may be that method is demonstrated

more graphically in theatre than in any other medium, with the possible exception of film.

### Fitting Together

Beyond its didactic function, theatre enlightens us when we, as playwrights or playgoers, suddenly become aware of the kaleidoscopic process going on before us: when pieces suddenly begin to move into place, when, like a key turning over a latch, things begin to fit together. The enlightenment may come when what is happening on stage reveals its relevance to our lives; when a play ceases to be people we know reciting lines and takes on an existence of its own; when a familiar chord is struck in some new key; when admirable qualities of one kind or another, dramatic, artistic, or technical, are displayed.

And theatre may entertain. While I would not agree that mere diversion, pleasure, amusement is the goal of theatre, it is undeniable that we go to theatre to seek something more interesting, more exciting than our own existence; and that very often this takes the form of something amusing or humorous or comic. It is as worthy a function for theatre to lift us out of ourselves by means of laughter as by means of pity and fear.

These three functions of theatre, in all their dimensions, were well displayed by the three one-acts (Continued on Page 3, Col. 4)

## IN ABSENTIA

To the Editor:

Play Festival ran last week for five nights, Feb. 28 to March 3. The three plays — *The Case of the Crushed Petunias*, *Aria da Capo*, and *The Ugly Duckling* — were excellently produced, directed, and acted entirely by students. Student attendance at the five performances was fair. But those of us who had worked on the productions were dismayed at the absence of faculty members among the audience.

There have been frequent rumblings about student apathy on this and many other campuses. Here is an example of students working together, not only to gain theatrical experience, but also to provide the college community with an enjoyable evening's entertainment. Can't we do better than this in supporting future student projects? Nancy Otis

## NEW BOOK SHELF . . .

### Nicholas & Alexandra

BY HOLLY HOFFMAN

Slavs, Balts, Jews, Germans, Armenians, Tartars, 130 million people scattered throughout one-sixth of the earth's surface, a land spread so vast that when the sun set over the Western border it was rising over the Eastern one — these were the subjects of Nicholas II, Tzar of Russia.

Since 1547, the marriage of Anastasia Romanov to Ivan IV, there had been a Romanov on the throne, but a defective X-chromosome, passed from Queen Victoria to Alice to Empress Alexandra, was indirectly to bring the dynasty to an end. Historians in general agree that Tzarevich Alexis's hemophilia had a significant effect upon his parents and therefore upon Imperial Russia. After learning that his own son had hemophilia, Robert Massie began a study of the lives of other families who had to deal with this affliction. This interest led to a detailed investigation of the Romanovs' response to this disease, which finally evolved into the biography, *Nicholas and Alexandra*.

Mr. Massie has written not only a support of the thesis that circumstances brought about by Alexis's disease, namely the influence of the demonic Rasputin over the Empress during the period of time that Nicholas was involved in World War I, brought about the family's fall, but also a sympathetic story of two finite beings called upon by fate to undertake the infinite task of governing Russia.

Fortunately, Mr. Massie does not make the mistake of oversimplifying the situation in order to support his premise; rather, he brings out all aspects of the family's character, the trends of the times, the power of the Revolutionaries, and the turmoil of the common people, which, when melded together, form the whole of Russia.

Much of the vitality of Mr. Massie's biography lies in his ability to make us see and understand the people involved in the fall of the Romanov dynasty, not as historic personages, but as many-faceted individuals with varied concerns, failings, inadequacies, and strengths, who were in some instances forced to play roles for which they were not suited.

Nicholas was not adequately prepared to rule a country teeming with desire for popular sovereignty. His personality was greatly influenced by his tutor, Pobedonostevs, lay head of the Russian Orthodox Church, who bitterly hated parliaments and non-orthodox religions and who, with great logic, taught Nicholas that the Tzar had been chosen by God to rule without help from the people. Alexander III, Nicholas's father, was a man of tremendous energy whose death at the age of 49 came as a shock to all of Russia. But the burden of rule fell to Nicholas alone, who had had no training from his father whatsoever.

One week after the funeral, Nicholas married his beloved Alexandra, a well-educated woman who was warm and friendly within a family group, but who seemed cold and aloof to members of the Imperial court. Their life together was to be one of intense love and devotion, but it was hard for the Empress, whose strict Victorian upbringing made her ill-at-ease in the freer St. Petersburg society.

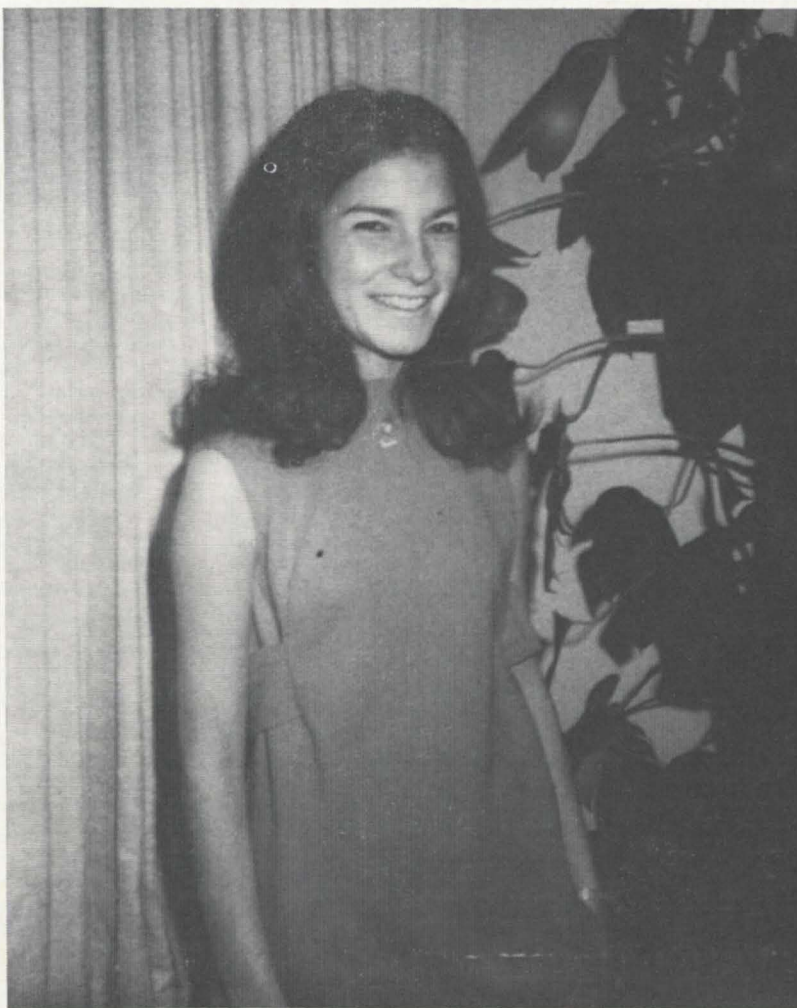
As a convert to Orthodoxy, Alexandra embraced the faith with a fervor alien to members of the aristocracy. She continually rebuffed even Nicholas's family by avoiding lengthy visits and dinners, because she wanted some time alone with her husband. Throughout their reign, Alexandra's first concern was for her family.

It was concern for her family, for her young ailing son, and for her dear husband, whose governmental authority seemed to her to be slipping, which the empress emphasized. She spent hours in the palace chapel pleading for the recovery of her delightful son who bore his pain so well. In the autumn of 1912, despite her devotionals, the Tzarevich suffered a stomach hemorrhage so severe that he was administered the last rites. At the peak of his crisis, Alexandra called upon Rasputin, the semi-literate Siberian priest whose preaching powers had gained him entrance into society. Rasputin cabled that her son would live, thus beginning the link between the peasant priest and the Imperial family.

During and after the World War I years, when the Demands of the Duma, the Tzar's partial condescension to the people, began to cry for more power, Alexandra, under Rasputin's council, was able to prevent Nicholas from granting the demands, which might have prevented or at least postponed the Revolution.

Historical "ifs" make interesting speculation, but they do not change the realities. The first weeks in March saw strikes, shootings in the streets, and rioting; by March 15, the Tzar's government had lost control. On that day Nicholas abdicated in favor of his brother Michael. Michael's own abdication followed immediately, ending the 304 years of Romanov rule.

In *Nicholas and Alexandra*, Robert Massie has treated history with compassion as well as truth. His understanding and depiction of the era and its people make the events leading from Romanov to Lenin seem clearly inevitable, especially when we look at the circumstances through the eyes of those personalities concerned, which we do through the Mr. Massie's use of diaries, letters, and memoirs left by those intimately involved with every decision, disaster, and death.



ROSALIE SWEDLIN has been elected May Queen and will preside at May Day festivities May 4. Named to her court were Donna Cohen, Thora Easton, Heather Fleming, Charlotte Grant, Christine Keller, and Cynthia Livingston.



## Bonnie Herron In 'Tiny Alice' At Germantown

Bonnie Herron will play the role of Miss Alice in Edward Albee's *Tiny Alice*, to be presented later this month by a Philadelphia community theatre.

She will appear in a production directed by Mr. Peter K. Moller of Beaver's speech-theatre department with the Alden Park Players.

Show time is 8:30 p.m. on March 29 and 30 and April 5 and 6 in the Carriage House, 5714 Wissahickon Ave., Germantown. Admission is \$2.

Bonnie was recently featured in the Play Festival production of A. A. Milne's *The Ugly Duckling*, and was one of the leads in Theatre Playshop's Fall production, *The Children's Hour*.

She has also appeared in a number of other Beaver productions: *Lysistrata*, *Waltz of the Toreadors*, and two previous Play Festival shows, *Another Way Out* and *Mr. Knife, Miss Fork*.

*Tiny Alice* is her first play outside of Beaver.



Bonnie Herron

## JoAnn Greenwood Named Editor Of 1969 Yearbook

JoAnn Greenwood has been named editor-in-chief of the 1969 yearbook, the *Log*.

She invites members of the current junior class to contact her if they are interested in working on the yearbook, and hopes to have a meeting for prospective staff members early next month.

Having served as junior editor this year, JoAnn will go to the Delmar Co. in North Carolina on Friday to see the operations and assist in the processing of this year's yearbook.

"The main thing I'm hoping to do next year is to include a lot of color pictures" JoAnn said.

## More New Officers For Underclassmen

Officers of the Classes of 1969, 1970, and 1971 were elected in school elections March 7.

Officers of the rising senior class are: president, Susan Smyth; vice-president, Barbara Kelly; secretary, Sue Rowland; treasurer, Alja Galoway; honor committee, Anne Chadwick and Bette Schneider; nominating committee, Franca Bowers and Linda Phillips; Forum, Bobbie Fine and Sue Schwartz; and judicial board, Andrea Evoy and Fran Lytz.

Officers of the rising juniors are: president, Mary Ann Cook; vice-president, Paula Shafan; secretary, Phyllis Kassover; treasurer, Gail Harrison; nominating committee, Joan Vanoli; Forum, Gulshen Calik and Nina Shivasani; and judicial board, Penny Cashdollar and Diane Sutter.

Officers of the rising sophomores are: president, Martha Hill; vice-president, Lee McCue; secretary, Priscilla Hambrick; treasurer, Carol Hume; honor committee, Barbara Shaw; Forum, Caryl Spring and Sherry Ward; and judicial board, Helene Evans and Luz Pereda.

## Boston Sound At Electric Factory

"Pennies, please," "Have you got any spare change?" These were the pleas of the flower-decked young beggars congregated on the corner of Arch and 22nd St. at the entrance of the newly opened Electric Factory and Flea Market, Philadelphia's version of the Boston Tea Party and New York City's Electric Circus. Inside, flashing colored lights, fluorescent paint designs, and gelatin slide projections on the walls combined to prepare us for the transition from the outside world into the realm of the Ultimate Spinach, one of the Boston groups classified by disc jockeys and journalists as responsible for the new sound in popular music — the Boston Sound.

In the words of the group's lead singer, organist, and composer, Ian Bruce-Douglas, Ultimate Spinach is mind food, trying to get inside your head to share their feelings, thus finding your own beauty, by turning on to life, the reality trip. While this goal may not always be reached, Ultimate Spinach can guarantee an evening of good entertainment. Their music varies from Jazz to psychedelic, from baroque to rock, and each song is original in composition and intended to convey meaning to the listener. For instance, *Funny Freak Parade*, a seemingly happy rhythmic farce, concerns those misunderstood gentle people who have removed themselves from reality, hurting no one but themselves.

## VISTA Workers

Meredith Rowan of Glenside, a 1965 graduate of Beaver, will speak here on the VISTA program March 28 in the Chat.

Miss Rowan joined VISTA immediately after her graduation, and trained in North Carolina. She was an English major at Beaver.

She is now working with the Philadelphia school system and the learning centers project. Next year she plans to become a regular teacher of American Indians in Arizona.

## Beaver Joins Bagpipe Band; To March in 15 Parades

It was with surprise and pleasure that Beaver students listened to Judy Brown come down the aisle at Christmas convocation playing her bagpipes. Now a full playing member of the Germantown Cameron Highlanders, Judy did not begin to take lessons until she was 16, although her interest stems from a trip to Philadelphia to hear a touring pipe band at age eight.

Her Scotch-Irish background, her mother's interest in pipe music, and her own enthusiasm led Judy to the Germantown group, which teaches pipe playing to members who agree to march with the band.

For three years, Judy practiced on a chanter, a recorder-like instrument, learning the fingering and the melodies, until she was finally ready to play on a complete pipe. Playing the bagpipes, Judy says, does not require actual strength, but rather development of certain stomach and cheek muscles.

Since imported pipes cost over \$100, it was fortunate that family friends had a set, not in use, which they gave Judy. The pipes themselves require considerable care because the porous bags must be constantly treated so that air will not escape.



Judy Brown

## PLAY FESTIVAL

(Continued from Page 2, Col. 3) given at the recent Play Festival Those involved in the production certainly learned from their experiences; the three directors, Sandra Somerville, Judy McColl, and Anne Vaccaro, displayed each night the result of their own intense study. Their accomplishment is particularly noteworthy when one considers that all three productions were done with no faculty supervision.

### Diversity

The brevity and diversity of the three plays (*The Case of the Crushed Petunias*, *Aria da Capo*, and *The Ugly Duckling*) enabled spectators to sample three very different kinds of theatre and a number of different styles of acting; perhaps to choose a favorite among the plays; and to compare and contrast the relative merits of the three.

Without knowing exactly what Samuel French or Baker's Plays have to offer these days in one-acts, it is difficult and perhaps unfair to pass any judgment on the three plays chosen; but, from audience reaction alone, it is probably safe to say that *Aria* and *Duckling* had stronger audience appeal because of the sophistication of their structure or their polished dialogue; while *Petunias* was a little too transparent in its allegory. But it must be said as well that all the plays provided enlightenment of one kind or another, and that all had some obvious dramatic value. If we are going to assign categories according to function, *Aria* must be called a play of enlightenment rather than one of sheer entertainment, for its well-done humorous scenes were a background to something more serious.

The theatre's function of entertainment was very pleasantly fulfilled by *Duckling*, and it was here in particular that four newcomers to the Beaver stage demonstrated their ability: Louis Napoleon, Paula Gruss, Cathye Stoops, and Rob Fiedler (who also did well in *Petunias*). It was enjoyable, too, to observe the versatility of two performers who had appeared previously: Bonnie Herron as Princess Camilla, a role quite different from her part in *The Children's Hour*; and Hilton Gieseke as Pierrot in *Aria* and the chancellor in *Duckling*.

From a technical as well as aesthetic point of view, it was interesting to watch the three plays develop over their five-night run as actors grew more familiar with and relaxed in their roles. In addition, as any actor will attest, the size and mood of the audience has an enormous effect on the performance, and it is unfortunate that the plays were given to half-full houses on three of the five nights.

All three plays were enhanced by very effective sets. *Aria's* sharp black and white harlequin effect, of course, springs to mind, but the soft pink and yellow of *Petunias* was the perfect setting for the transformation of Miss Dorothy Simple.

A play, a production can be called successful if it fulfills in some measure one of the functions of theatre: if it teaches its doers and its watchers something of the "how" of stagecraft; if it enlightens those who learn the play in the difficult business of living; or if it entertains its audience by giving them wings for just a little while. The three one-acts of Play Festival fulfilled their functions. They can be called successful.

## Free Tickets, Tour, and Talk at TLA Give College Editors Backstage View

BY HOLLY HOFFMAN

Free anything, from Beaver Drug laxatives to hand-me-down bathrobes, dilates my pupils and quickens my pulse, so naturally complimentary tickets to the Theater of the Living Arts' presentation of *The Rehearsal* delighted me. In addition to my ticket there was free coffee, brownies, conversation, a backstage tour, and introductions to many behind-the-scenes people, including the managing director, the director, the public relations person, playwright-in-residence, and a quick glimpse of the stage crew.

Although TLA is not about to make their Feb. 19 opening a weekly affair, they are attempting to involve college students in the Philadelphia area in the actual workings to community theater. Representatives from Beaver, Villanova, Temple, the University of Pennsylvania, and other college and university presses as well as college representatives from theater groups on the various campuses were called together to see the facilities, hear about the problems and satisfactions of a repertory company, discuss college cooperation, and, of course, ask questions.

Our tour began in the wing right outside of the crew's cell-like relaxation room, and took us, single file, along the narrow, dark passageway behind the backdrops. The six different scene changes needed for the five productions hung directly behind the current set to save precious room. Some of us had our only on-stage experience as we walked through the set on a floor sanded toward the audience to improve visibility and down the choir-like risers, which, although used for only *A Scaffold for Marionettes*, had to have there because there was no room elsewhere. Considering the fact that the TLA building is only the combined width of a small movie theater and hardware store,

they've done an admirable job utilizing the limited space.

### Up the Stairs

The dressing rooms are reached by the stairs off the wing, but we skirted that busy area and went up the stairs near the entrance to the lighting room with its control panel covered with 21 levers, and assorted knobs, gauges, and buttons. Beyond the lighting room are three offices, simply designed and obviously intended for hard use. Colorful posters of past productions cover the brick walls, creating a bright and optimistic atmosphere.

Mr. John Bos, the managing director, also seemed optimistic about the future of TLA as a repertory community theater, despite the problems involved. The actors prefer to work in a repertory company because the various parts they play give them a better overall perspective; nightly change offers welcome variety in their schedule; and it affords them a regular night off. Some difficulties arise in advertising the five productions, but the regular change gives weekend tourists a chance to see three shows.

Fortunately, according to Mr. Bos, the company has not had any "artistic pressure" from the board of directors. In fact, their only recent pressure has come from the highway department, which plans to build a thruway through the South St. area which would force TLA to move to what would probably be a more expensive location.

### Financial Pinch

To a company already operating on a tight budget of \$452,000, 78% of which governs labor costs, this would be a serious situation. Consider too the fact that only \$200,000 of the budget comes from ticket sales. The rest comes from donations, grants, and city funds.

However, our invitation to a before-the-show discussion was not

only to give us insight into the theater's needs; we were also there to consider the relationship between campus and theatre. Mr. Bos said that TLA should be "dealing with today instead of yesterday" and that a larger college-age audience was most important because it would enable the company to do more experimental work.

Mr. Lester Franklin, the bearded playwright and author of *A Scaffold for Marionettes*, said that his involvement in the theater was for him "a kind of civil rights movement (because) our theater has dragged itself down into the mud." As a young and experimental writer, Mr. Franklin finds his audience, and particularly student audiences, his most valuable critics, and college newspaper review feedback would be helpful in gauging the reactions to his work.

### Film Festival

TLA held a special summer film festival last year to attract a youthful audience, and this spring they are taking *The Caretaker* to the University of Pennsylvania, Glassboro State, and the Ogontz Campus of Penn State because Mr. Bos finds that they "have to go where the action is" in order to interest students in making the trek to South St.

Although still in the planning stage, there is a proposal for college representatives to sell tickets on campus, which would facilitate advertising, make it easier for students to buy tickets, and, in addition, the college rep would make a small commission.

Since TLA values you, the student, perhaps more than the 40-year-old housewife who is trying to get into the swing of things, and if all of the season's productions are as fine as *The Rehearsal*, it would be foolish of us not to take advantage of the reduced student rates, the reasonable proximity, and the warm welcome TLA offers.



DOTTIE GRAHAM . . . NEW BEAVER NEWS EDITOR



## String Quartet Will Present Dutch Treat

The American University String Quartet will give a concert in the Little Theatre at 8 p.m., April 6. The quartet consists of three men and one woman who play the violin, the viola, and the cello.

Since their debut in 1961, the quartet has made two very successful tours of the United States, and has given as numerous concerts in Europe. They have appeared at universities and art centers in Boston, New York, Chicago, Philadelphia, and other cities.

The AUSQ is in the process of making its third tour of the United States. They began in October 1967 and will tour until May 1968. Here at Beaver College the repertoire consists of J. S. Bach's Four fugues from "The Art of the Fugue," Willem Pijper's Quartet no. 5, Beethoven's Quartet op. 18 no. 3 in D major, and Dvorak's Quartet in F Major op. 96.

Channa Salomonson, a member of the Netherlands Chamber Orchestra; Frans Hengeveld, first violinist of the famous Netherlands String Quartet; Joost De Jong, a medical graduate; and Kees Melief, also a medical graduate and a solo-cellist of the Netherlands Student Orchestra, are the members of this quartet.

The New York papers have said of this quartet, "... exciting concert by highly talented musicians," and the Amsterdam papers have reported, "This spiritual young group knows how to find the way to the essence of Mozart's eternal musical beauty."



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## THOUGHT FOR FOOD . . . Indian Fare At Tajmahal

The Tajmahal is Philadelphia's only Indian-Pakistani restaurant. Formerly on S. 13th St., where approximately 10 people could be seated at three tiny tables, the Tajmahal has moved to a much larger building in a conspicuous position directly across from the Academy of Music (you can see their pink and black sign from the Academy steps).

The menu is exotic, as promised, and quite varied. For an appetizer try "Bombay Duck," which isn't duck at all, but dried Indian Ocean fish. It's very crisp and very unfishy. Or ask for Samosa, a patty of dough containing meat, vegetable, or shrimp. It tastes almost sweet, but very good.

Next you have your choice of nine different curries or three kinds of kebab. The curries range in price from Egg Curry at \$1.75 to Chicken Mushroom or Shrimp Curry at \$2.75. They're all good — and the menu accommodates all tastes by stating politely, "All Our Curries are Mild, but will be made a little hot, moderately hot, or South India hot upon request." So proceed at your own risk!

Or, if you choose the Kandy Kebab, be prepared for "thin strips of lean tender lightly spiced lamb

sautéed with green pepper, celery, and onion," and served with rice, for \$3.

Whatever you order as entree have one or more breads with the meal. Chappatti is "flat-crisp buttered bread," looks tasteless, but is good and buttery. And Poorie is "puffed bread" that arrives at the table looking like a little volleyball, but compresses into a very thin, tasty bread.

Next come the chutneys, condiments and salads. Some of these are hot, others mild. Order here if you wish, but they're not necessary to the meal.

The desserts are mostly very sweet, but try them anyway. The honey nut pastry is a multi-layered pastry soaked in honey, with nuts inside. The mango desserts are less calorific, but the restaurant must use canned mangoes, which I understand can't compare with the fresh variety . . . judge for yourself.

By all means, have tea — Darjeeling, spiced or Masala — or coffee — Oriental or rose Petal Oriental.

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## How To Enjoy Spring Vacation: Camp, Sun, Surf, or Meditate

Will you be suffering from a severe case of lethargy come March 15? If you have not decided on a thrilling and unique way to spend your spring vacation, don't wait any longer. Here are a few suggestions which may spur you on to a vacation to remember.

Spring is the traditional rebirth of nature, when once again those long-frozen streams begin to surge on through the countryside. What better way to motivate yourself and to get the cobwebs out than to spend a week among the forests and streams of the United States? Camping out can be a fantastic and inspiring experience, without the expense and crowds of the typical collegiate vacation spots. The frustrated poet may even take this chance to get Emily Dickinson out of the attic forever.

If those isolated regions of the United States are too far out of touch for you city dwellers, try spending the day at Central Park. "It's just great there in the spring!" Exclaimed a Beaver student,

"You can get the best hot dogs there."

You might have found the bronze tan you had in September has long since vanished, turning you into a "paleface." Joining the annual pilgrimage to Florida could get you off Q.T. till next September. While in the sun, you may want to try your feet at surfing. So go prepared for the best. If surfing is already one of your interests, the shores of New Jersey are becoming a popular spot for the sport. Even if you're not too anxious to brave the cold Atlantic, wet suits can be bought or rented at several supply stores along the coast.

Activity and the mere outdoors can be exciting, but if you would like to find that lost self, look into the rising practices of Maharishi Mahesh Yogi, "Yoga." Yoga seminars are being formed throughout the country, with several in New York. The Indian Cultural Center in New York is offering both a seminar and information in individual study.

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